DOCUMENT RESUME

ED 282 194 CS 210 317

AUTHOR Fuchs, Gaynell M.
TITLE Mona Lisa Writes a Letter: An Alternative to the Research Paper.
PUB DATE Mar 87
NOTE 20p.; Paper presented at the Spring Conference of the National Council of Teachers of English (6th, Louisville, KY, March 26-28, 1987).
PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052) -- Speeches/Conference Papers (150)

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS Aesthetic Values; *Art Appreciation; Art History; Class Activities; Critical Thinking; Cultural Context; Cultural Enrichment; *Females; Instructional Improvement; Literature Appreciation; *Research Papers (Students); *Sex Bias; Sex Role; Student Research; *Writing Exercises; *Writing Improvement
IDENTIFIERS Voice (Rhetoric)

ABSTRACT

As an alternative to the research paper for a course on Sexism in Literature, the idea of looking at feminine beauty through time and space was borrowed from Kenneth Clark's book, "Feminine Beauty." After a field trip to the Honolulu Academy of Arts and a background survey of library materials, each student chose a reproduction about which to write, complete with footnotes and bibliography. Despite some excellent papers, a realization that something was missing from the assignment led to the addition of a new facet. The students were asked to assume the identity of the woman in the art work and discuss her life and background, or alternatively, to assume the role of museum docent, explaining the woman and the art work to a group of museum visitors. A bibliography was required for the paper, but not footnotes. After researching the period, the students were asked to look through their notes and free write, working in the reference material. This time the students wrote better mechanically--the addition of "voice" or point of view added a freshness of expression; there was little evidence of plagiarism; students expanded on the topic as they became interested; from the standpoint of fostering writing as thinking, there was a much better synthesis of material; and students seemed better able to grasp the actual role of the woman in her society as they identified with her. (Copies of a handout outlining the project and procedures, as well as a comprehensive bibliography are included.) (NKA)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED282194

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

X This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

Gaynell M. Fuchs: The Kamehameha Schools

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Gaynell M. Fuchs

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

MONA LISA WRITES A LETTER

An Alternative to the Research Paper

I believe in the research paper assignment. I also believe in personal survival. I like students to succeed rather than fail. I do not like plagiarism or near plagiarism. I like interesting, well-written papers. I do not like stilted prose, point-less or "encyclopedia" papers. I like to learn something and I like to see that students have learned something also.

These thoughts were at the back of my mind as the time drew near to plan for a Sexism in Literature research paper. What kind of project would be rewarding and stimulating for teacher and students alike?

One of the stereotypes we study in Sexism in Literature is the Seductress/Goddess. Physical beauty is discussed as one of the attributes of this stereotype. I remembered a book I had seen by Kenneth Clark entitled Feminine Beauty, a fascinating book, illustrated with representations of works of art which show women as beauties in many different times and places. The idea of looking at beauty through time and space promised to provide intellectually stimulating and aesthetically valuable experiences for student and teacher alike. This, then, was the inspiration.

CS 210317

BEST COPY AVAILABLE

I conferred with my librarian associate and together we grew excited about the idea of doing a research paper which would be "inspired" by a painting or sculpture of a woman. Our library was surveyed and we discovered we had adequate reference materials for such a project. I next called the Honolulu Academy of Arts and arranged for a field trip. I asked that the docents show us selective representations of women in both eastern and western worlds, through time, with the emphasis on what was considered beautiful in various cultural periods. After the art museum trip, we would return to the library where students would select from reproductions I had borrowed from the Museum's Lending Collection. They would be required to discuss the time, culture and dress of the woman featured in the picture they had chosen. The research paper would be prepared with a controlling idea, and the usual footnotes and bibliography.

The first batch of papers came in and there were some excellent ones. However, the usual pitfalls remained: students committed many cases of near-plagiarism, strung one quotation after another with little evidence of any original thought, and used weak transitions or avoided them altogether. Was the assignment too difficult? Perhaps, but I refused to give up. There had to be a better way.

Then, inspiration struck. Perhaps it was a memory of one of the controlling ideas of the Hawaii Writing Project summer seminar I had attended. "Voice, voice, voice!" said the voice!

Yes, indeed, here was a positive and exciting idea....one I knew I would enjoy working with myself.

The next time the assignment was given, along with the reading list and art reproductions, a new facet was added. The writer would be asked to take the identity of the woman in the work of art and discuss her life, her beliefs, her surroundings. The same research would be necessary in order to present an accurate picture of the life and times of this particular woman.There would be no footnoting; however, a bibliography would be required. A second alternative would be to take the role of a museum docent, explaining the woman and the piece of art to a group of museum visitors. A summary of the assignment as given to the students follows:

1. Choose a specific work of art. Determine the time period, culture or country of the woman and make a guess at the social class she represents. List everything you see in the reproduction. Write down questions you will need to address as you try to understand this woman and her surroundings.

2. Check your bibliography for possible sources. (The librarian and I prepared bibliographies for specific geographical areas to help students get to the heart of the assignment quickly.)

3. Do some reading on the time period and culture of your painting. Answer such questions as: "What would this woman do each day? Would she be in a position of power or be acted upon by others? What sort of education would she receive? When might she marry and who? What kind of role would she play at

home and away? What might she do for amusement? What kind of clothing, jewelry, hairstyle are depicted? What does her costume say about her life style?" In short, put together an understanding of this woman's life.

4. When you write your paper, role play the woman. Using material you have found about the life and costume of your day, write about yourself as if you were keeping a diary or writing to a friend or relative. OR

4a. Discuss the painting as if you were an art expert. In this case you might wish to do some additional reading on the artist. You are, remember, presenting the painting to visitors to the museum and are explaining the woman as representative of a particular time and place.

For either of these alternatives do the following: After you have done some research,your homework is to look through your notes and free write. You might ask yourself what "you" did during a day. Work in your reference material. You may find that you don't have sufficient information and this will guide you in looking for source material tomorrow.The next evening, go over your previous free writing and add to it. Circle passages you particularly like. Underline problem areas. Again, check sources for needed information. You may wish to check with your instructor at this point for suggestions. Keep these

free writings as your preliminary rough draft. Then write your rough draft and you final paper.

5. You do not need to footnote, but you must hand in note cards. There must be a bibliography listing all sources you utilized.

The papers came in. The alternative assignments produced by far the better papers in almost all cases. Certainly they were easier to read and I enjoyed the task. Soon, however, enjoyment became excitement as I realized several important facts about these papers in relation to others I had assigned in the past.

First, students wrote better mechanically. It is easier to talk than to write, and by writing what "I" think and feel, "I" write more naturally. Papers had an honesty and freshness of expression that made them delightful to read.

Second, there was very little evidence of plagiarism. Certainly the ideas had come from the source material, but very rarely were phrases or sentences lifted from a source. Students had been freely encouraged and indeed programmed to do their <u>own</u> writing. (It was still necessary to discuss the problem of plagiarism, and a handout on plagiarism was given to all students as they began the project.)

Third, students often expanded on the topic as they became more interested. The focus provided made it easier to use their notes. Using a voice, most students could work in many small details which would have been hard to incorporate in a standard research work without being frivolous.

Last, and most important, from the standpoint of fostering writing as thinking, there was a remarkably better synthesis of

material. The "voice" had forced an unconscious integration of facts. This voice, or point of view, also allowed for smooth transitions which are so often contrived or missing from student writing. Students had indeed proceeded far beyond the mere understanding of the material as they wrote.

Interestingly, too, students seemed to be better able to grasp the actual role of the woman in her society as they identified with her and compared her life with their own experiences. I checked on this residual learning during a later assignment when students were asked to write in an exam about how the woman they presented in their research project would react to being in the USA today. I was amazed at the material they remembered.

I was also pleasantly gratified to realize that the male members of the class did as well at taking on the identity of the woman as the female members did. (I was prepared with an alternate assignment, asking the male student to be the husband, father, brother or bethrothed of the woman in the painting and discussing her from such a viewpoint.)

Through this assignment we all learned how complex society is...how fascinating it is to think about the connections between social mores and human expectations, and how costume reflects, enhances or prescribes the expectations of women.

The project seems to offer possibilities at many grade levels, from fifth grade through college, and provides an exciting cross disciplinary approach in the areas of social studies, English and foreign languages. A follow-up to this assignment would be for students to compare their findings... a

"Meeting of Minds" role-playing experience in the classroom, for example.

Another advantage of this assignment is that students also learn something about the world of art. I told them I wanted to expand their horizons and felt that this was as much a part of my job as teaching them to recognize character traits in fictional protagonists. Some even went so far as to say that they had found the world of art quite fascinating. I don't think many will trade posters of Christy Brinkley or Arnold Schwarzenegger for the Mona Lisa but at least they know that the Mona Lisa is out there.

There are some important points to keep in mind, if the assignment is to be successful. It is essential that resource materials be adequate. There is nothing more frustrating for a student than to be faced with inadequate sources. It is imperative, therefore, that the teacher check with the librarian to see what is available and then to choose appropriate reproductions. Bibliographies for geographical areas,prepared by the library staff are a great help. Finally, art reproductions are available from many museums or a school or public library may have a lending collection. As a last resort, one can rely on reproductions in art books.

For those who are looking for a teachable, challenging and expanding alternative to the research paper, I hope you will give "Women in Art" a try.

WOMEN IN ART RESEARCH PROJECT

INTRODUCTION

Darwin: "Each race tends to admire those characteristics that are unique to it and distinguish it from others."

Voltaire: "Beauty is often relative...what is decent in Japan is quite indecent in Rome and what is fashionable in Paris is not so in Peking."

Schopenhauer:"Behind each man's sexual impulse, compelling him toward the propagation of the species, is his basic sense of beauty."

ASSUMPTION: Beauty is in the eye of the beholder and the idea of beauty or what is beautiful varies from time to time and place to place.

THE PROJECT

Using a specific work of art, you will attempt to understand what the woman in your painting or sculpture represents in terms of the cultural values of her day.

THE PROCEDURE

1. Choose a work of art which appeals to you from the reproductions on display.

2. Determine the time period, the culture or country of the woman, and make a guess at the social class she represents. (The title of the painting and how she is portrayed are good clues to this.) Then, fill out the Criticism Worksheet. You must complete the Description and Analysis sections <u>before</u> you begin your research. You may wish to do the Interpretation section later.

3. To begin your research, check the bibliography provided for you and then choose appropriate books.

4. Do some reading on the time period of your painting. You will need to find sources which discuss the life of a woman during the time period your picture represents, as well as sources which discuss costume. As you read, take notes. Think of such questions as: What would this woman do each day? Would she be in a position of power or be acted upon by others? What sort of education would she have received? How hard would she work to survive? Is she dependent on others? When might she marry and who? What sort of role would she play at home and away from it? What might she do for amusement? What kind of clothing is she wearing? What about makeup, jewelry, hairstyle? What does her costume say about her life style and what is expected of her? Can she move freely? Is she covered up or does her flesh show?

Gather information to produce an understanding of the woman's life. As you take notes, <u>put the material in your own words. Do not copy directly from your sources.</u> Be sure to include the page number and a key on each of your note cards. (Note cards will be handed in. You may xerox material to work on at home; however, xerox material will not be accepted as notes. <u>Notes must be in your own words</u>!)

5. Write a rough draft, choosing one of the following methods:

a. Role play the woman. You are the woman in the painting. Using material you have read about the life and costume of "your" day, write about yourself as if you were keeping a diary or writing a letter to a friend or relative. Your task is to apply your research materials to a creative description of "your" life.

b. If being a woman bothers you, then you may take the identity of someone close to her such as a brother, husband, father, fiance. Write in journal or letter form.Again, you will be incorporating facts into a a fictitious life.

c. Discuss the painting as if you were an art critic. In this case, you might wish to do some additional reading on the artist or the style of art which is represented. Talk about the painting, what it represents in terms of culture, class, costume, and aesthetic concepts. Do not attempt this option unless you have a good background in art.

You do not need to footnote, but you will turn in a bibliography and note cards.

6. Ask a friend to read your rough draft, and comment on your paper.

7. Finish the last part of your Analysis sheet (your interpretation and judgment of the painting).

8. Write your final copy. If at all possible, type it. Hand it in with note cards, the criticism worksheet, and a bibliography. The project is due on: <u>If you are absent, have a parent or someone bring the paper to me. Late work will not be graded.</u> Remember, you MUST write your paper using one of the options above. I will not accept a "straight" research paper format.

CONCLUSION

There are several reasons for asking you to do such a project: First, and most obvious, is the opportunity to work with a research-oriented writing assignment. You are not expected to produce new knowledge, but you are expected to synthesize the facts you have read and to produce a well-organized paper. I am more interested in having you read and put together information than I am in making you search for materials. That is why a bibliography has been prepared for you.

Second, I hope that you will gain an understanding of human beings and their relationship to their world during a specific period of time. You should have an awareness of that particular time and culture which is in greater depth than you had when you started the project. You may begin to ask questions about how this time period differs from your own culture, and hopefully, be inspired to read more widely about other cultures and times in order to understand your own.

Third, I hope you will gain some appreciation of visual art and the very important role it has played in the world. This is an opportunity to broaden your understanding of this medium of communication, and I hope, this project will make your life richer and more meaningful. That, after all, is the object of education.

CRITICISM WORKSHEET

Title of work: Artist

Date of work: Country:

DESCRIPTION: (List everything you see in the picture, describing it as fully as you can.)

ANALYSIS: (List questions which you will have to address to understand this woman's role.)

INTERPRETATION and JUDGMENT: (What to you is the meaning,mood, idea of this work of art? How does it make you feel?

RESEARCH PAPER TIME TABLE

Day One: Read the handout for homework. Buy 4 x 6 note cards and bring them to the library. If possible, go to Midkiff and look at the reproductions on display. Choose one or two reproductions which appeal to you.

Day Two: Listening/Viewing area. Picture Appraisal Practice. I will demonstrate how to do the Criticism worksheet and then you will have some time to find a painting of your own. The librarian and I will also explain the location of materials and how to use the bibliography efficiently.

Day Three: Sign in and choose a carrel. Select a book and take notes. Number your sources and put this number key on each note card. Limit information on a card to one subject. Each card should have 1. heading 2. key 3. page number 4. information in your own words. As you use a book, make a bibliography card and save these for doing the bibliography.

Day 4--6: Continue taking notes. By day 5 you should be ready to start a rough draft. Check to see if you need more materials.

You will have additional time to work on your own before the paper is due. Materials will remain on reserve in Midkiff for at least one additional week.

Note: Research materials are on reserve. This means they cannot be removed from the library at any time. There will be no exceptions to this rule.If you wish to find additional information in other libraries, please feel free to do so.

WOMEN IN ART

SUBJECT	CALL NO.	AUTHOR	TITLE
BENELUX	391.02 B28	BARSIS	COMMON MAN THROUGH THE CENTURIES
BENELUX	940.23 S	SIMON	REFORMATION
BENELUX	940.25 W	WILLIAMS	ANCIEN REGIME
BENELUX	949.2 B15	BAILEY	HORIZON CONCISE HISTORY OF THE LOW COUNTRIES
BLACKS	301.412 R71	ROSALDO	WOMAN, CULTURE AND SOCIETY.
BLACKS	301.42 Q	QUEEN	FAMILY IN VARIOUS CULTURES
BLACKS	301.4209 G98	GUTMAN	BLACK FAMILY IN SLAVERY AND FREEDOM 1750-1925
BLACKS	305.40973 C61o	CLINTON	OTHER CIVIL WAR: AMERICAN WOMEN IN THE 19TH CENTURY
BLACKS	305.420973 D44f	DEPAUW	FOUNDING MOTHERS: WOMEN OF AMERICA IN THE REVOLUTIONARY ERA
BLACKS	305.48 G36w	GIDDINGS	WHEN AND WHERE I ENTER: THE IMPACT OF BLACK WOMEN ON RACE...
CHINA	301.412 M43	MATTHIASSON	MANY SISTERS
CHINA	301.412 R27	REITER	TOWARD AN ANTHROPOLOGY OF WOMEN.
CHINA	301.412 R71	ROSALDO	WOMEN, CULTURE AND SOCIETY
CHINA	301.42 Q	QUEEN	FAMILY IN VARIOUS CULTURES (CH. 5)
CHINA	305.42095 As4		ASIAN WOMEN IN TRANSITION
CHINA	305.420951 W83	WOLF	WOMEN IN CHINESE SOCIETY
CHINA	391.00951 Sco8	SCOTT	CHINESE COSTUME IN TRANSITION
CHINA	391.41 L57	LEVY	CHINESE FOOTBINDING
CHINA	398.0951 W67o	WILLIAMS	OUTLINES OF CHINESE SYMBOLISM AND ART MOTIVES
CHINA	909 D93 V. 1	DURANT	STORY OF CIVILIZATION: OUR ORIENTAL HERITAGE
CHINA	951 B	BLOODWORTH	CHINESE LOOKING GLASS
CHINA	951 D71t	DONCASTER	TRADITIONAL CHINA
CHINA	951 DeB	De BARY	SOURCES OF CHINESE TRADITION
CHINA	951 F	FITZGERALD	HORIZON HISTORY OF CHINA
CHINA	951 Hes	HESKILL	INTRODUCTION TO CHINESE CIVILIZATION
CLOTHING/GROOMING	391.009 T66f	TOZER	FABRIC OF SOCIETY: A CENTURY OF PEOPLE, CLOTHES 1770-1870
COSTUME	391.009 Ew5e	EWING	EVERYDAY DRESS 1650-1900
COSTUME/GROOMING	301.412 Tra	TRAHEY	100 YEARS OF THE AMERICAN FEMALE FROM HARPER'S BAZAAR
COSTUME/GROOMING	391 Ans	ANSPACH	WHY OF FASHION
COSTUME/GROOMING	391 B41	BELL	ON HUMAN FINERY
COSTUME/GROOMING	391 C	CONTINI	FASHION FROM ANCIENT EGYPT TO THE PRESENT DAY
COSTUME/GROOMING	391 F67	FLUGEL	PSYCHOLOGY OF CLOTHES
COSTUME/GROOMING	391 L	LAVER	MODESTY IN DRESS.
COSTUME/GROOMING	391 W11	WILCOX	FOLK AND FESTIVAL COSTUME OF THE WORLD.
COSTUME/GROOMING	391.009 B56	BLACK	HISTORY OF FASHION
COSTUME/GROOMING	391.009 B66	BOUCHER	20,000 YEARS OF FASHION.
COSTUME/GROOMING	391.009 B78	BROBY	BODY AND CLOTHES
COSTUME/GROOMING	391.009 Big	BIGELOW	FASHION IN HISTORY.
COSTUME/GROOMING	391.009 C24	CARTER	CHANGING WORLD OF FASHION: 1900 TO THE PRESENT.
COSTUME/GROOMING	391.009 D	D'ASSAILLY	AGES OF ELEGANCE.
COSTUME/GROOMING	391.009 Ev 1	EVANS	COSTUME SILHOUETTES.
COSTUME/GROOMING	391.009 G52	GLYNN	IN FASHION.
COSTUME/GROOMING	391.009 Gar	GARLAND	CHANGING FORM OF FASHION
COSTUME/GROOMING	391.009 Har	HARRIS	FIGLEAFING THROUGH HISTORY
COSTUME/GROOMING	391.009 L38c	LAVER	COSTUME AND FASHION
COSTUME/GROOMING	391.009 L69	LISTER	COSTUME: AN ILLUSTRATED SURVEY FROM ANCIENT TIMES TO THE....
COSTUME/GROOMING	391.009 L89e	LOS ANGELES COUNTY	ELEGANT ART
COSTUME/GROOMING	391.009 Pis	PISTOLESE	HISTORY OF FASHIONS.
COSTUME/GROOMING	391.009 Sr7	SROMKOVA	FASHIONS THROUGH THE CENTURIES: RENAISSANCE, BAROQUE, AND...
COSTUME/GROOMING	391.009 Wal	WALKUP	DRESSING THE PART.

WOMEN IN ART

SUBJECT	CALL NO.	AUTHOR	TITLE
COSTUME/GROOMING	391.009 You	YOUNG	RECURRING CYCLES OF FASHION, 1760-1937.
COSTUME/GROOMING	391.00913 Hou	HOUSTON	ANCIENT EGYPTIAN, MESOPOTAMIAN AND PERSIAN COSTUME AND DECO
COSTUME/GROOMING	391.0094 K32	KEMPER	COSTUME.
COSTUME/GROOMING	391.00942 B79	BROOKE	ENGLISH COSTUME OF THE SEVENTEENTH CENTURY
COSTUME/GROOMING	391.00942 F81v	FOSTER	VISUAL HISTORY OF COSTUME: 19TH CENTURY
COSTUME/GROOMING	391.00973 E	EARLE	TWO CENTURIES OF COSTUME IN AMERICA
COSTUME/GROOMING	391.02 B28	BARSIS	COMMON MAN THROUGH THE CENTURIES
COSTUME/GROOMING	391.024 L69	LISTER	COSTUMES OF EVERYDAY LIFE.
COSTUME/GROOMING	391.42 C91h	CUNNINGTON	HISTORY OF UNDERCLOTHES
COSTUME/GROOMING	391.42 Ew5	EWING	DRESS AND UNDRESS.
COSTUME/GROOMING	391.44AL2f	ALEXANDER	FANS
COSTUME/GROOMING	391.5 C78	COOPER	HAIR: SEX, SOCIETY, SYMBOLISM.
COSTUME/GROOMING	391.5 C81	CORSON	FASHIONS IN HAIR
COSTUME/GROOMING	391.5 Se8	SEVERN	LONG AND SHORT OF IT
COSTUME/GROOMING	391.63 Ang	ANGELOGLOU	HISTORY OF MAKE-UP.
COSTUME/GROOMING	391.7 Sca7j	SCARISBRICK	JEWELLERY
COSTUME/GROOMING	704.942 C54f	CLARK	FEMININE BEAUTY
COSTUME/GROOMING	704.942 G	GARLAND	CHANGING FACE OF BEAUTY
COSTUME/GROOMING	739.27 B56	BLACK	STORY OF JEWELRY
COSTUME/GROOMING	739.27 J54		JEWELRY, ANCIENT TO MODERN
COSTUME/GROOMING	739.27 V71	VILIMKOVA	EGYPTIAN JEWELLERY
COSTUME/GROOMING	739.2709 C93	CURRIER	JEWELRY OF THE ANCIENT WORLD
COSTUME/GROOMING	757.4 M91p	MULLINS	PAINTED WITCH
COSTUME/GROOMING	PERIODICALS		HORIZON V. 7, NO. 2, 1965, "DO YOU LIKE KIMONO?"
COSTUME/GROOMING	R 739.2703 M38	MASON	ILLUSTRATED DICTIONARY OF JEWELLERY
EGYPT	301.412 M43	MATTHIASSON	MANY SISTERS.
EGYPT	305.409 R25	REED	WOMAN'S EVOLUTION FROM MATRIARCHAL CLAN TO PATRIARCHAL FAMIL
EGYPT	391 C	CONTINI	FASHION FROM ANCIENT EGYPT TO THE PRESENT DAY
EGYPT	391.009 B66	BOUCHER	20,000 YEARS OF FASHION
EGYPT	391.009 Big	BIGELOW	FASHION IN HISTORY
EGYPT	391.009 Har	HARRIS	FIGLEAFING THROUGH HISTORY
EGYPT	391.009 L69	LISTER	COSTUME: AN ILLUSTRATED SURVEY FROM ANCIENT TIMES TO THE...
EGYPT	391.00913 Hou	HOUSTON	ANCIENT EGYPTIAN, MESOPOTAMIAN AND PERSIAN COSTUME AND DECO.
EGYPT	704.942 W48	WENTINCK	HUMAN FIGURE (P. 17)
EGYPT	739.27 B56	BLACK	STORY OF JEWELRY
EGYPT	739.27 J54		JEWELRY, ANCIENT TO MODERN
EGYPT	739.27 V71	VILIMKOVA	EGYPTIAN JEWELLERY
EGYPT	739.2709 C93	CURRIER	JEWELRY OF THE ANCIENT WORLD
EGYPT	909 D93 V. 1	DURANT	STORY OF CIVILIZATION: OUR ORIENTAL HERITAGE
EGYPT	930 L	LISSNER	LIVING PAST
EGYPT	932 Bre	BREASTED	HISTORY OF EGYPT
EGYPT	932 C27	CASSON	HORIZON BOOK OF DAILY LIFE IN ANCIENT EGYPT
EGYPT	932 C82	COTTRELL	LIFE UNDER THE PHARAOHS
EGYPT	932 M	MURRAY	SPLENDOR THAT WAS EGYPT
EGYPT	932.01 W58	WHITE	EVERYDAY LIFE IN ANCIENT EGYPT.
ENGLAND	301.412 Ad1	ADAM	WOMAN'S PLACE, 1910-1975
ENGLAND	301.412 D29	DAVIS	FIRST SEX
ENGLAND	301.412 G36	GIES	WOMEN IN THE MIDDLE AGES.
ENGLAND	301.412 R78	ROWBOTHAM	HIDDEN FROM HISTORY.
ENGLAND	301.41209 B41	BELL	WOMEN: FROM THE GREEKS TO THE FRENCH REVOLUTION.

WOMEN IN ART

SUBJECT	CALL NO.	AUTHOR	TITLE
ENGLAND	301.42 Q	QUEEN	FAMILY IN VARIOUS CULTURES
ENGLAND	305.40942 F86w	FRASER	WEAKER VESSEL
ENGLAND	391.009 C	CUNNINGTON	OCCUPATIONAL COSTUME IN ENGLAND FROM THE ELEVENTH CENTURY TO
ENGLAND	391.009 Ew5e	EWING	EVERYDAY DRESS 1650-1900
ENGLAND	391.009 T66f	TOZER	FABRIC OF SOCIETY: A CENTURY OF PEOPLE, CLOTHES 1770-1870
ENGLAND	391.00942 B79	BROOKE	ENGLISH COSTUME OF THE SEVENTEENTH CENTURY
ENGLAND	391.00942 F81v	FOSTER	A VISUAL HISTORY OF COSTUME
ENGLAND	391.7 Sca7J	SCARISBRICK	JEWELLERY
ENGLAND	909 D93 V. 7	DURANT	STORY OF CIVILIZATION: THE AGE OF REASON BEGINS
ENGLAND	909 D93 V. 8	DURANT	STORY OF CIVILIZATION: AGE OF LOUIS XIV
ENGLAND	940.23 S	SIMON	REFORMATION
ENGLAND	941 H83 V. 1		HOW THEY LIVED, 55 B.C.-1845
ENGLAND	941 H83 V. 2		HOW THEY LIVED, 1485-1700
ENGLAND	941 H83 V. 3		HOW THEY LIVED 1700-1815
ENGLAND	941.06 P81		POPULAR CULTURE IN SEVENTEENTH-CENTURY ENGLAND
ENGLAND	942 H V. 1	QUENNELL	HISTORY OF EVERYDAY THINGS IN ENGLAND
ENGLAND	942 H V. 2	QUENNELL	HISTORY OF EVERYDAY THINGS IN ENGLAND
ENGLAND	942 H V. 3	QUENNELL	HISTORY OF EVERYDAY THINGS IN ENGLAND
ENGLAND	942 H V. 4	QUENNELL	HISTORY OF EVERYDAY THINGS IN ENGLAND
ENGLAND	942 T V. 1	TREVELYAN	ILLUSTRATED ENGLISH SOCIAL HISTORY
ENGLAND	942 T V. 2	TREVELYAN	ILLUSTRATED ENGLISH SOCIAL HISTORY
ENGLAND	942 T V. 3	TREVELYAN	ILLUSTRATED ENGLISH SOCIAL HISTORY
ENGLAND	942 T V. 4	TREVELYAN	ILLUSTRATED ENGLISH SOCIAL HISORY
ENGLAND	942.04 K	KENDALL	YORKIST AGE
ENGLAND	942.05 P	PEARSON	ELIZABETHANS AT HOME.
ENGLAND	942.08 M	MARGETSON	LEISURE AND PLEASURE IN THE 19TH CENTURY.
ENGLAND	942.081 Ev 1	EVANS	VICTORIANS AT HOME AND WORK
ENGLAND	942.081 H	HARRISON	EARLY VICTORIANS, 1832-1851
ESKIMO	301.412 M43	MATTHIASSON	MANY SISTERS.
ESKIMO	305.4 C67	COLES	WOMEN OF CRISIS.
ESKIMO	306 L68f	LISITZKY	FOUR WAYS OF BEING HUMAN
ESKIMO	391 F67	FLUGEL	PSYCHOLOGY OF CLOTHES
ESKIMO	391.00973 W64	WILCOX	FIVE CENTURIES OF AMERICAN COSTUME.
ESKIMO	909.0497 F89	FREUCHEN	BOOK OF THE ESKIMOS
ETRUSCAN	301.412 D29	DAVIS	FIRST SEX
ETRUSCAN	391 C	CONTINI	FASHION FROM ANCIENT EGYPT TO THE PRESENT DAY
ETRUSCAN	391.009 B1g	BIGELOW	FASHION IN HISTORY
ETRUSCAN	391.009 P1s	PISTOLESE	HISTORY OF FASHIONS
ETRUSCAN	391.00937 H77c	HOPE	COSTUMES OF THE GREEKS AND ROMANS
ETRUSCAN	704.942 W48	WENTINCK	HUMAN FIGURE (P. 24-26, 96-98)
ETRUSCAN	739.27 B56	BLACK	STORY OF JEWELRY
ETRUSCAN	739.27 J54		JEWELRY, ANCIENT TO MODERN
ETRUSCAN	930 L	LISSNER	LIVING PAST (p. 369)
ETRUSCAN	930.1 D63	THORNDIKE	DISCOVERY OF LOST WORLDS (P. 170-173).
ETRUSCAN	937 P	PAYNE	HORIZON BOOK OF ANCIENT ROME
EUROPE	306.094 W34s	WATTS	SOCIAL HISTORY OF WESTERN EUROPE (p. 69-79)
EUROPE	391.00942 F81v	FOSTER	A VISUAL HISTORY OF COSTUME
EUROPE	757.4 M91p	MULLINS	PAINTED WITCH
FRANCE	301.412 M43	MATTHIASSON	MANY SISTERS.
FRANCE	301.412 R27	REITER	TOWARD AN ANTHROPOLOGY OF WOMEN.

WOMEN IN ART

SUBJECT	CALL NO.	AUTHOR	TITLE
FRANCE	301.41209 B41	BELL	WOMEN: FROM THE GREEKS TO THE FRENCH REVOLUTION.
FRANCE	305.40944 F88	SPENCER	FRENCH WOMEN AND THE AGE OF ENLIGHTENMENT (p. 33-46, 83-124)
FRANCE	391.009 B78	BROBY	BODY AND CLOTHES
FRANCE	391.02 B28	BARSIS	COMMON MAN THROUGH THE CENTURIES
FRANCE	392.5 Teg	TEGG	KNOT TIED
FRANCE	909 D93 V. 7	DURANT	STORY OF CIVILIZATION: THE AGE OF REASON BEGINS
FRANCE	909 D93 V. 8	DURANT	STORY OF CIVILIZATION: AGE OF LOUIS XIV
FRANCE	909 D93 V.6	DURANT	STORY OF CIVILIZATION: THE REFORMATION
FRANCE	940.2 E	ERLANGER	AGE OF COURTS AND KINGS
FRANCE	940.25 M	MOLESWORTH	GOLDEN AGE OF PRINCES
FRANCE	940.25 N	NICOLSON	AGE OF REASON: THE EIGHTEENTH CENTURY IN REASON AND VIOLENCE
FRANCE	940.25 W	WILLIAMS	ANCIEN REGIME IN EUROPE
FRANCE	940.253 G	GAY	AGE OF ENLIGHTENMENT
FRANCE	944 G	GRAMONT	FRENCH: PORTRAIT OF A PEOPLE
FRANCE	944.04 R	ROBIQUET	DAILY LIFE IN THE FRENCH REVOLUTION
FRANCE	944.081 R23p	REARICK	PLEASURES OF THE BELLE EPOQUE: ENTERTAINMENT...
FRANCE	944.081 Z V.1&2	ZELDIN	FRANCE, 1848-1945
ENGLAND GREAT BRITAIN	305.40941 M78V	MOORE	VICTORIAN WIVES
GREECE	301.412 D29	DAVIS	FIRST SEX
GREECE	301.41209 B41	BELL	WOMEN: FROM THE GREEKS TO THE FRENCH REVOLUTION
GREECE	305.409 Ima		IMAGES OF WOMEN IN ANTIQUITY
GREECE	305.40938 P77g	POMEROY	GODDESSES, WHORES, WIVES AND SLAVES
GREECE	305.40938 W84	LLFKOWITZ	WOMEN'S LIFE IN GREECE AND ROME
GREECE	391.009 B78	BROBY	BODY AND CLOTHES
GREECE	391.009 Big	BIGELOW	FASHION IN HISTORY
GREECE	391.009 PIS	PISTOLESE	HISTORY OF FASHIONS
GREECE	739.27 B56	BLACK	STORY OF JEWELRY
GREECE	739.27 J54		JEWELRY, ANCIENT TO MODERN
GREECE	739.2709 C93	CURRIER	JEWELRY OF THE ANCIENT WORLD
GREECE	909 D93 V. 2	DURANT	STORY OF CIVILIZATION: LIFE IN GREECE
GREECE	930 L	LISSNER	LIVING PAST
GREECE	938 H 1965	HALE	HORIZON BOOK OF ANCIENT GREECE
GREECE	938 M	MIREAUX	DAILY LIFE IN THE TIME OF HOMER
GREECE	938 MII	MILLS	BOOK OF THE ANCIENT GREEKS
GREECE	938 Van	VAN DUYN	GREEKS, THEIR LEGACY
GREECE	RES An7 1983		ANNUAL EDITIONS (1983): WESTERN CIVILIZATION, V. I
INDIA	301.412 M43	MATTHIASSON	MANY SISTERS (P. 99-)
INDIA	301.42095 Mac	MACE	MARRIAGE: EAST AND WEST
INDIA	301.420954 Kap	KAPADIA	MARRIAGE AND FAMILY IN INDIA
INDIA	301.44 C	COX	CASTE, CLASS AND RACE
INDIA	390.0954 Dub	DUBOIS	HINDU MANNERS, CUSTOMS AND CEREMONIES
INDIA	391.009 B78	BROBY	BODY AND CLOTHES
INDIA	909 D93 V. I	DURANT	STORY OF CIVILIZATION: OUR ORIENTAL HERITAGE.
INDIA	954 Edw	EDWARDES	EVERYDAY LIFE IN EARLY INDIA.
INDIA	954.04 M66R	MINTURN	RAJPUTS OF KHALAPUR, INDIA
INDIA	VF		FALCONRY
INDIANS/N.A.	301.412 R27	REITER	TOWARD AN ANTHROPOLOGY OF WOMEN (P. 235-251).
INDIANS/N.A.	301.42 Q	QUEEN	FAMILY IN VARIOUS CULTURES
INDIANS/N.A.	305.420973 T27I	TERRELL	INDIAN WOMEN OF THE WESTERN MORNING
INDIANS/N.A.	970.00497 K69	KLUCKHOHN	NAVAHO

WOMEN IN ART

SUBJECT	CALL NO.	AUTHOR	TITLE
INDIANS/N.A.	970.1 Tun	TUNIS	INDIANS
INDIANS/N.A.	970.3 B	BATEMAN	NAVAJO OF THE PAINTED DESERT
INDIANS/N.A.	970.3 Er2	ERDOES	PUEBLO INDIANS
INDIANS/N.A.	970.3 T	TERRELL	NAVAJOS
INDIANS/N.A.	970.3 U	UNDERHILL	NAVAJOS
INDIANS/N.A.	970.491 Bal	BALDWIN	INDIANS OF THE SOUTHWEST
ITALY	301.41209 B41	BELL	WOMEN: FROM THE GREEKS TO THE FRENCH REVOLUTION.
ITALY	739.27 J54		JEWELRY, ANCIENT TO MODERN
ITALY	739.2709 C93	CURRIER	JEWELRY OF THE ANCIENT WORLD
ITALY	909 D93 V. 5	DURANT	STORY OF CIVILIZATION: THE RENAISSANCE
ITALY	909 D93 V. 7	DURANT	STORY OF CIVILIZATION: THE AGE OF REASON BEGINS
ITALY	940.2 E	ERLANGER	AGE OF COURTS AND KINGS
ITALY	945.05 H78		HORIZON BOOK OF THE RENAISSANCE
ITALY	945.3 A	ANDRIEUX	DAILY LIFE IN VENICE IN THE TIME OF CASANOVA
JAPAN	305.40952 L99j		JAPANESE WOMEN: CONSTRAINT AND FULFILLMENT
JAPAN	305.42 Sm6w	SMITH	WOMEN OF SUYE MURA
JAPAN	306.742 D15G	DALBY	GEISHA
JAPAN	391.00952 N42	NEW YORK	JAPANESE COSTUME
JAPAN	391.5 Sa2	SAITO	JAPANESE COIFFURE.
JAPAN	704.9424 F34		FEMININE IMAGE: WOMEN OF JAPAN
JAPAN	709.52 B	BOGER	TRADITIONAL ARTS OF JAPAN
JAPAN	952 Ben	BENEDICT	CHRYSANTHEMUN AND THE SWORD
JAPAN	952 K26	KEITH	BEFORE THE BLOSSOMS FALL.
JAPAN	952 Mar	MARAINI	JAPAN: PATTERNS OF CONTINUITY
JAPAN	952.03 K15 KATO	ISHIMOTO	FACING TWO WAYS: THE STORY OF MY LIFE
JAPAN	952.045 B38V	BEARDSLEY	VILLAGE JAPAN
JAPAN	PERIODICALS		HORIZON V. 7, NO. 2, 1965, "DO YOU LIKE KIMONO?"
JAPAN	R952.003 K83		KODANSHA ENCYCLOPEDIA OF JAPAN, V. 2, 3, 4, 5, 8
JAPAN	VF		COSTUME, ORIENTAL
KUAN YIN	709.52 B	BOGER	TRADITIONAL ARTS OF JAPAN (P. 69-72)
KUAN YIN	VF		KUAN YIN
MARRIAGE	301.42095 Mac	MACE	MARRIAGE: EAST AND WEST.
MARRIAGE	392.5 M75	MONSARRAT	AND THE BRIDE WORE...
MARRIAGE	392.5 M95	MURPHY	WORLD OF WEDDINGS
MARRIAGE	392.5 Teg	TEGG	KNOT TIED
MARRIAGE	392.5 Ur4	URLIN	SHORT HISTORY OF MARRIAGE
MARRIAGE	975.502 M82v	MORGAN	VIRGINIANS AT HOME: FAMILY LIFE...
MIDDLE EAST	297 C	CRAGG	CALL OF THE MINARET
MIDDLE EAST	301.2956 Ar2	ARCHER	LEGACY OF THE DESERT (P. 40-45).
MIDDLE EAST	301.42 Q	QUEEN	FAMILY IN VARIOUS CULTURES
MIDDLE EAST	391 Wil	WILCOX	FOLK AND FESTIVAL COSTUME OF THE WORLD
MIDDLE EAST	391.009 Har	HARRIS	FIGLEAFING THROUGH HISTORY
MIDDLE EAST	391.00913 Hou	HOUSTON	ANCIENT EGYPTIAN, MESOPOTAMIAN AND PERSIAN COSTUME AND DECO
MIDDLE EAST	909 D93 V. 1	DURANT	STORY OF CIVILIZATION: OUR ORIENTAL HERITAGE
MIDDLE EAST	954.7 S	STEPHENS	PAKISTAN.
MIDDLE EAST	955.05 A	AVERY	MODERN IRAN.
MIDDLE EAST	956.1 Lew	LEWIS	EVERYDAY LIFE IN OTTOMAN TURKEY.
MIDDLE EAST	956.103 S	SWEET	PEOPLES AND CULTURES OF THE MIDDLE EAST, VOL. 2.
MIDDLE EAST	956.7 H	HARRIS	IRAQ: ITS PEOPLE, ITS SOCIETY, ITS CULTURE.
ROME	301.412 D29	DAVIS	FIRST SEX

WOMEN IN ART

SUBJECT	CALL NO.	AUTHOR	TITLE
ROME	301.41209 B41	BELL	WOMEN: FROM THE GREEKS TO THE FRENCH REVOLUTION.
ROME	301.42 Q	QUEEN	FAMILY IN VARIOUS CULTURES
ROME	305.409 Ima		IMAGES OF WOMEN IN ANTIQUITY
ROME	305.40937 B16r	BALSDON	ROMAN WOMEN, THEIR HISTORY AND HABITS
ROME	305.40938 P77g	POMEROY	GODDESSES, WHORES, WIVES, AND SLAVES
ROME	305.40938 W84	LLFKOWITZ	WOMEN'S LIFE IN GREECE AND ROME
ROME	340.54 Mat	MATSON	LAW OF THE ANCIENT ROMANS
ROME	391 C	CONTINI	FASHION FROM ANCIENT EGYPT TO THE PRESENT DAY
ROME	391.009 B78	BROBY	BODY AND CLOTHES
ROME	391.009 Big	BIGELOW	FASHION IN HISTORY
ROME	391.009 L69	LISTER	COSTUME: AN ILLUSTRATED SURVEY FROM ANCIENT TIMES TO THE...
ROME	391.009 Pis	PISTOLESE	HISTORY OF FASHIONS
ROME	391.00937 H77c	HOPE	COSTUMES OF THE GREEKS AND ROMANS
ROME	739.27 B56	BLACK	STORY OF JEWELRY
ROME	909 D93 V. 3	DURANT	STORY OF CIVILIZATION: CAESAR AND CHRIST
ROME	930.1 D63	THORNDIKE	DISCOVERY OF LOST WORLDS
ROME	937 Joh	JOHNSTON	ROMAN LIFE
ROME	937 P	PAYNE	HORIZON BOOK OF ANCIENT ROME
ROME	RES An7 1983		ANNUAL EDITIONS (1983): WESTERN CIVILIZATION, V. I
RUSSIA	301.412 M31	MANDEL	SOVIET WOMEN
RUSSIA	305.40947 W84	ATKINSON	WOMEN IN RUSSIA
RUSSIA	306.80947 F21		FAMILY IN IMPERIAL RUSSIA
SPAIN	301.412 D29	DAVIS	FIRST SEX
SPAIN	301.412 R27	REITER	TOWARD AN ANTHROPOLOGY OF WOMEN
SPAIN	301.45191 Es8	ESTY	GYPSIES, WANDERERS IN TIME
SPAIN	301.45191 G83	GREENFIELD	GYPSIES
SPAIN	746.39 B64		BOOK OF TAPESTRY
SPAIN	793.3 DeM	DE MILLE	BOOK OF THE DANCE
SPAIN	793.309 B85	BUCKNAM	LET'S DANCE
SPAIN	909 D93 V. 7	DURANT	STORY OF CIVILIZATION: THE AGE OF REASON BEGINS
SPAIN	940.2 E	ERLANGER	AGE OF COURTS AND KINGS
SPAIN	940.25 H	HOLESWORTH	GOLDEN AGE OF PRINCES
SPAIN	940.25 W	WILLIAMS	ANCIEN REGIME IN EUROPE
SPAIN	946.04 D36d	DEFOURNEAUX	DAILY LIFE IN SPAIN IN THE GOLDEN AGE
TAHITI	940.2 F13c	FAGAN	CLASH OF CULTURES
TAHITI	996.211 F37e	FERDON	EARLY TAHITI AS THE EXPLORERS SAW IT
TAHITI	H 910.45 O51	OLMSTED	INCIDENTS OF A WHALING VOYAGE
TAHITI	HR 996.211 H39A	HENRY	ANCIENT TAHITI
TIME PERIODS	301.412 G36	GIES	WOMEN IN THE MIDDLE AGES
TIME PERIODS	301.412 M43	MATTHIASSON	MANY SISTERS.
TIME PERIODS	301.42 Q	QUEEN	FAMILY IN VARIOUS CULTURES
TIME PERIODS	305.409 B45e	BERNIER	EIGHTEENTH CENTURY WOMAN, p. 11-48, 117-42
TIME PERIODS	306.094 W34s	WATTS	SOCIAL HISTORY OF WESTERN EUROPE (p. 69-79)
TIME PERIODS	391.009 Hou	HOUSTON	MEDIEVAL COSTUME IN ENGLAND AND FRANCE, p. 1-11,72-88,139-40
TIME PERIODS	391.009 T66f	TOZER	FABRIC OF SOCIETY: A CENTURY OF PEOPLE, CLOTHES 1770-1870
TIME PERIODS	391.00942 B79	BROOKE	ENGLISH COSTUME OF THE SEVENTEENTH CENTURY
TIME PERIODS	391.00942 C	CUNNINGTON	MEDIEVAL AND TUDOR COSTUME, p. 46-74
TIME PERIODS	391.00942 F81v	FOSTER	A VISUAL HISTORY OF COSTUME
TIME PERIODS	704.942 G	GARLAND	CHANGING FACE OF BEAUTY
TIME PERIODS	704.942 W48	WENTINCK	HUMAN FIGURE

WOMEN IN ART

SUBJECT	CALL NO.	AUTHOR	TITLE
TIME PERIODS	739.27 B56	BLACK	STORY OF JEWELRY
TIME PERIODS	739.27 J54		JEWELRY, ANCIENT TO MODERN
TIME PERIODS	909 D93 V. 1	DURANT	STORY OF CIVILIZATION: OUR ORIENTAL HERITAGE
TIME PERIODS	909 D93 V. 10	DURANT	STORY OF CIVILIZATION: ROUSSEAU AND REVOLUTION
TIME PERIODS	909 D93 V. 11	DURANT	STORY OF CIVILIZATION: AGE OF NAPOLEON
TIME PERIODS	909 D93 V. 2	DURANT	STORY OF CIVILIZATION: LIFE IN GREECE
TIME PERIODS	909 D93 V. 3	DURANT	STORY OF CIVILIZATION: CAESAR AND CHRIST
TIME PERIODS	909 D93 V. 4	DURANT	STORY OF CIVILIZATION: AGE OF FAITH
TIME PERIODS	909 D93 V. 5	DURANT	STORY OF CIVILIZATION: THE RENAISSANCE
TIME PERIODS	909 D93 V. 6	DURANT	STORY OF CIVILIZATION: THE REFORMATION
TIME PERIODS	909 D93 V. 7	DURANT	STORY OF CIVILIZATION: THE AGE OF REASON BEGINS
TIME PERIODS	909 D93 V. 8	DURANT	STORY OF CIVILIZATION: AGE OF LOUIS XIV
TIME PERIODS	909 D93 V. 9	DURANT	STORY OF CIVILIZATION: AGE OF VOLTAIRE
TIME PERIODS	909.823 H14t	HALL	THIRTIES IN VOGUE
TIME PERIODS	914.1 G36	GIES	LIFE IN A MEDIEVAL CASTLE, p. 74-94
TIME PERIODS	940.1 D38 1	DELORT	LIFE IN THE MIDDLE AGES
TIME PERIODS	940.23 S	SMITH	HORIZON BOOK OF THE ELIZABETHAN WORLD
TIME PERIODS	940.23 S	SIMON	REFORMATION
TIME PERIODS	941.06 P81		POPULAR CULTURE IN SEVENTEENTH-CENTURY ENGLAND
TIME PERIODS	944.02 C83 T	TUCHMAN	DISTANT MIRROR, p. 7-10, 47-53, 208-227
TIME PERIODS	945.05 H78		HORIZON BOOK OF THE RENAISSANCE, p. 346-358, 371-379
TIME PERIODS	PERIODICALS		NATURAL HISTORY, 3-78, p. 56, "NATURAL HISTORY OF MEDIEVAL..
UNITED STATES	301.412 B22	BANNER	WOMEN IN MODERN AMERICA, p. 3-36, 45-83, 142-170
UNITED STATES	301.412 C34	CHAFE	AMERICAN WOMAN, p. 70-10, 51-7, 68-9, 94-107
UNITED STATES	301.412 L56		LET THEM SPEAK FOR THEMSELVES: WOMEN IN THE AMERICAN WEST...
UNITED STATES	301.412 R	RIEGEL	AMERICAN WOMEN
UNITED STATES	301.412 Sco8	SCOTT	AMERICAN WOMEN: WHO WAS SHE?
UNITED STATES	301.412 So 1	SOCHEN	HERSTORY: A WOMAN'S VIEW OF AMERICAN HISTORY
UNITED STATES	301.412 T48	TIME-LIFE BOOKS	WOMEN OF THE WEST
UNITED STATES	301.42 Q	QUEEN	FAMILY IN VARIOUS CULTURES
UNITED STATES	301.4315 F26	FASS	DAMNED AND THE BEAUTIFUL: AMERICAN YOUTH IN THE 1920'S
UNITED STATES	305.4 D36	DEGLER	AT ODDS
UNITED STATES	305.409 B22a	BANNER	AMERICAN BEAUTY (P. 47-8,117-8, 156-9, 278-80)
UNITED STATES	305.4092 L96w	LUCHETTI	WOMEN OF THE WEST
UNITED STATES	305.40973 C61o	CLINTON	OTHER CIVIL WAR: AMERICAN WOMEN IN THE 19TH CENTURY
UNITED STATES	305.40973 G82L	GREEN	LIGHT OF THE HOME: AN INTIMATE VIEW OF LIVES OF WOMEN....
UNITED STATES	305.40973 J37F	JEFFREY	FRONTIER WOMEN: THE TRANS-MISSISSIPPI WEST...
UNITED STATES	305.40973 M75L	MORTON	LIBERTY'S DAUGHTERS
UNITED STATES	305.420941 R54w	ROBERTS	A WOMAN'S PLACE
UNITED STATES	305.420973 D44f	DEPAUW	FOUNDING MOTHERS: WOMEN OF AMERICA IN THE REVOLUTIONARY ERA
UNITED STATES	305.420973 R28		"REMEMBER THE LADIES"
UNITED STATES	305.420973 T48w	TIME-LIFE BOOKS	WOMEN OF THE WEST
UNITED STATES	305.420973 W25p	WARREN	PICTORIAL HISTORY OF WOMEN IN AMERICA
UNITED STATES	305.420978 St8p	STRATTON	PIONEER WOMEN:VOICES FROM THE KANSAS FRONTIER
UNITED STATES	331.4 S	SUTHERLAND	AMERICANS AND THEIR SERVANTS
UNITED STATES	331.4 T26w	TENTLER	WAGE-EARNING WOMEN: INDUSTRIAL WORK AND...
UNITED STATES	391.00973 E	EARLE	TWO CENTURIES OF COSTUME IN AMERICA
UNITED STATES	391.00973 W64	WILCOX	FIVE CENTURIES OF AMERICAN COSTUME
UNITED STATES	391.00973 W89	WORRELL	EARLY AMERICAN COSTUME
UNITED STATES	745.0973 B22a	BANK	ANONYMOUS WAS A WOMAN, p. 50-69, 16-30, 80-92

WOMEN IN ART

SUBJECT	CALL NO.	AUTHOR	TITLE
UNITED STATES	757.4 M91p	MULLINS	PAINTED WITCH
UNITED STATES	759.13 M39		MASTERPIECES OF THE AMERICAN WEST
UNITED STATES	813.009 W25a	WARREN	AMERICAN NARCISSUS
UNITED STATES	973 F98a	FURNAS	AMERICANS: A SOCIAL HISTORY OF THE U.S. 1587-1914
UNITED STATES	973 Sm5a	SMITH	AFTER THE REVOLUTION: THE SMITHSONIAN...
UNITED STATES	973.2 H	HOLLIDAY	WOMAN'S LIFE IN COLONIAL DAYS
UNITED STATES	973.2 L	LEONARD	DEAR BOUGHT HERITAGE
UNITED STATES	975.502 M82v	MORGAN	VIRGINIANS AT HOME: FAMILY LIFE...
UNITED STATES	975.502 M82v	MORGAN	VIRGINIANS AT HOME: FAMILY LIFE...
UNITED STATES	RES An7 1983	HADDOX	ANNUAL ED. (1983) AMER. HIST. V. 1, p. 85+, p. 128+, p. 180+